Re-thinking space and politics in aesthetic terms

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Space as a mode of political thinking
An aesthetic mode of political thinking
Castella, the factory owner
LE GOÛT DES AUTRES

UN FILM RÉALISÉ PAR AGNÈS JAOUI

ANNE ALVARO  JEAN-PIERRE BACRI
ALAIN CHABAT AGNÈS JAOUI
GÉRARD LANVIN CHRISTIANE MILLET
WŁADIMIR YORDANOFF

SCÉNARIO D'AGNÈS JAOUI ET JEAN-PIERRE BACRI

CHARLES GASSOT ET LES FILMS AA PRESENTENT
Kant, the radical
‘partition of the sensible’ – *le partage du sensible*
Gauny, the floor-layer
Gauny, the floor-layer

Believing himself at home, he loves the arrangement of a room so long as he has not finished laying the floor. If the window opens out on a garden or commands a view of a picturesque horizon, he stops his arms a moment and glides in imagination toward the spacious view to enjoy it better than the possessors of the neighbouring residences.

Gabriel Gauny
The power of judgement in general is the faculty for thinking of the particular as contained under the universal. If the universal (the rule, the principle, the law) is given, then the power of judgement, which subsumes the particular under it ... is determining. If, however, only the particular is given, for which the universal is to be found, then the power of judgement is merely reflecting.
The cook and the critic

There is something approaching to principles in mental taste; and critics can reason and dispute more plausibly than cooks or performers. We may observe, however, that this uniformity hinders not, but that there is a considerable diversity in the sentiments of beauty and worth, and that education, custom, prejudice, caprice, and humour, frequently vary our taste of this kind.

David Hume, ‘The Skeptic’
Thus although critics, as Hume says, can reason more plausibly than cooks, they still suffer the same fate as them. They cannot expect a determining ground for their judgement from proofs, but only from the reflection of the subject on his own state (of pleasure or displeasure), rejecting all precepts and rules.
The essence of politics is [...] dissensus. But dissensus is not the opposition of interests or opinions. It is the production, within a determined, sensible world, of a given that is heterogeneous to it. This production defines, in a specific sense, an aesthetic of politics that has nothing to do with the aesthetization of forms of power or the manifestations of collectivity. Politics is aesthetic in that it makes visible what had been excluded from a perceptual field, and in that it makes audible what used to be inaudible. It inscribes one perceptual world within another.

Jacques Rancière
Politics is sublime